

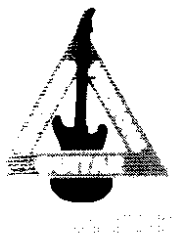


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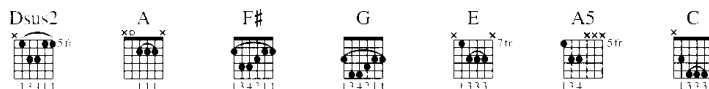
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from *Throwing Copper*
All Over You

Words and Music by Edward Kowalczyk, Chad Taylor, Patrick Dahlheimer and Chad Gracey



Time Down 1/2 Step:

- ① = F♭ ④ = D♭
- ② = B♭ ⑤ = A♭
- ③ = G♭ ⑥ = F♭

Intro

Moderate Rock ♩ = 126

Intro

G Rhy. Fig. 1

F# Bm A

G F# Bm

End Rhy. Fig. 1

A Dsus2

(Gtr. 1 cont. in slash)

Verse

Dsus2 A F#

Gtr. 1

p

1., 2., Our love is like wa-ter pinned down and a-bused.

Gtr. 2 Rhy. Fig. 2

mf

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G A Dsus2 A

for be - in' strange Our love is no oth - er

End Rhy. Fig. 2

0 0 3 0 2 2 0 5 7 7 5 7 5 0 2 2 3 2 2 0 0

F# G A Dsus2

than me a lone. for me all day Our love is

Harm.

3 4 3 2 2 4 0 0 3 0 2 2 2 0 5 7 7 5 5 7 7

A F# G A

like { wa - ter an - gels } pinned down and a - bused hey hey

f w/ dist.

Gtrs. 1 & 2: w/ Rhy. Fills 1 & 1A, 2nd time

0 2 2 2 3 2 2 2 0 2 4 3 2 2 0 3 0 0 0 0 0 0

Rhy. Fill 1
Gtr. 1

G A

Rhy. Fill 1A
Gtr. 2

TAB

0 3 0 2 2 2

Section 2

Section 2 - 1st time, 2nd time

Section 2 - 1st time, 2nd time

Chords: F# Bm A Dsus2 G F# Bm A

Lyrics: A - o - ver you. All o - ver me the sun. the fields. the sky I've of - ten tried to hold the sea the sun. the fields. the tide me now lay me down

End Rhy. Fig. 3

1. E A5

Gtr. 1

Gtr. 2

(Gtr. 1 cont. in slash) dist. off

Section 2 - 1st time, 2nd time

Chords: F# Bm C

Gtrs. 1 & 2

Lyrics: pay me now lay me down lay me down lay me down

(2nd time cont. in notation)

Section 2 - 1st time, 2nd time

Chords: F# Bm A Dsus2 Bm A Dsus2

Lyrics: A - o - ver you. All o - ver me A - o - ver you. All o - ver me

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 3 times
 G F# Bm
 Pay me now
 G F# Bm
 lay me down down Pay me now pay me now
 Gtrs. 1 & 2 (cont. in notation)
 lay me down lay me down lay.
Interlude
 E5 F#5 Fmaj11 E5 F#5 Fmaj11
 Gtrs. 1 & 2
 f let ring 4 let ring 4
 0 0 2 0 2 3 2 0 2 0 0 0 2 0 3
 E5 F#5 Fmaj11 E5 F#5 Fmaj11 play 3 times
 let ring 4 let ring 4 (3rd time cont. in slash)
 0 0 0 0 2 0 0 0 0 2 0 0 0 0 2 0
Verse
 Dsus2 A F# G A
 Gtrs. 1 & 2 (clean)
 3. Our love is like wa-ter pinned down and a-bused for be-in' strange
 Dsus2 A F# G A
 Gtr. 1 p mf w/ dist. mf f
 Our love is no oth-er than me a-lone hey, hey, hey.
 Gtr. 2
 let ring throughout
 mf w/ dist.
 5 (5) 2 2 2 0 2 2 4 4 4 4 0 0 3 3 3 3

[illegible]

from *The Distance to Here*

The Dolphin's Cry

Words and Music by Edward Kowalczyk, Chad Taylor, Patrick Dahlheimer and Chad Gracey



Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
 ② = B♭ ⑤ = A♭
 ③ = G♭ ⑥ = E♭

Slowly ♩ = 75

N.C. C♯m Amaj7

I. The way you're bathed in light— re - minds me of that night—

Gtr. 1 (clean) *mp*

C♯m Amaj7 E Bsus2

God laid me down in - to your rose— gar - den of trust—

C♯m Amaj7 C♯m Amaj7

And I was swept a - way— with noth - in' left to say—

Rhy. Fig. 1

Gr: 1: w/Rhy. Fig. 1

C#m Amaj7 C#m Amaj7

You're all I need to find. So when the time is right

Riff A

mp

* w/ DigiTech Whammy pedal

12 12

* Set for one octave above.

C#m Amaj7 E Bsus2 Gtr. 2 tacet F#5
 **Gtr. 3 (dist.) *mf* (Cont. in notation)

come to me sweet-ly, come to me. _____ Come _____ to me.

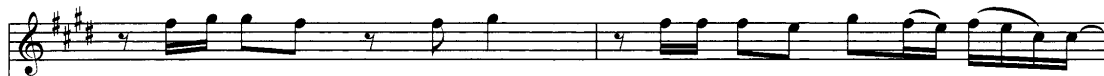
tr **End Riff A** Gtr. 4 (dist.)
 3
 † w/ wah-wah
 12 (12 14) 12 14 16 14 11 11

Chorus

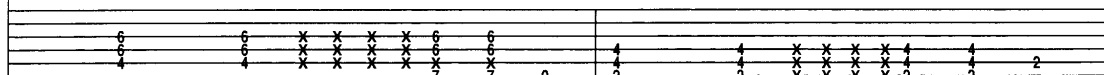
Gtr. 4 tacet
C#5

C#5/B

F#5



Rhy. Fig. 2



C#5

C#5/B

F#5

N.C.



Gtr. 4

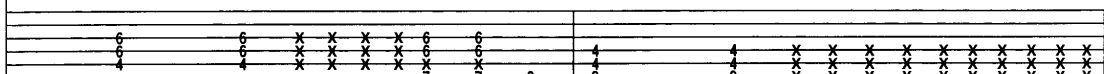
Riff B

End Riff B



Gtr. 3

End Rhy. Fig. 2



Gtr. 4 tacet

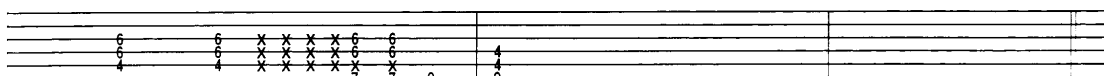
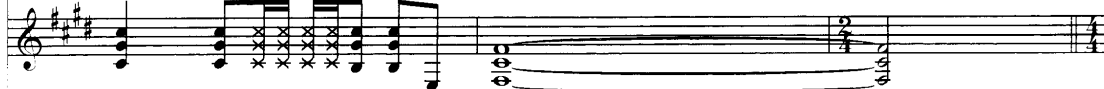
C#5

C#5/B

F#5



Gtr. 3



Verse

Gtr. 1: w/ Rhy. Fig. 1, 2 times
Gtr. 2: w/ Riff A, 2 times
Gtr. 3: tacet

C#m Amaj7 C#m Amaj7

2. Oh yeah, we meet a - gain. It's like we nev - er left.

C#m Amaj7 E Bsus2

Time in be - tween was just a dream. Did we leave this place?—

C#m Amaj7 C#m Amaj7

— This cra - zy fog sur - rounds me. You wrap your legs a - round me.

C#m Amaj7 E Bsus2

All I can do to try and breathe. Let—

F#11 N.C.

me breathe so that I, so we can go to - geth - er!—

Gtr. 4

grad bend full

letting

§ Chorus
Gtr. 3: w/Rhy. Fig. 2, 1½ times
Gtr. 1 tacet

Gtr. 3: w/Rhy. Fig. 2, 1½ times
Gtr. 1 tacet

Gtr. 1 tacet

Gtr. 4: w/ Riff B, 1st time

N.C

Bridge

Gtr. 5: w/Fill 1, 2nd time

F

Bsus4

Gtr. 5 (slight dist.)

mp

Gtr. 3

Fill 1

Gtr. 5

Fill 1

Gtr. 5

play 3 times

full

1 1/2

TAB

. 16 17 17 17 17 17 17 17 16 17 17 17 17 17 17 17 .

. 17 17 17 (17) . 16 17 17 17 17 17 17 17 16 17 17 17 17 17 17 .

Gtr. 4: w/Fill 5
F#11

Interlude

Gtr. 1: w/Rhy. Fig. 1, 2 times
Gtrs. 3 & 5 tacet

13

E Bsus2 C#m Amaj7

da. da, da, da. O ver. Whispered: Come to me.

*w/ Whammy pedal

full

*Set for one octave above.

C#m Amaj7 C#m Amaj7

Come to me. Yeah, la, da, da,

3

E Bsus2

Gtr. 1: w/Rhy. Fill 1
Gtr. 2: tacet
F#5
Gtr. 1 ◇

8va

Gtr. 3

let ring

12 12-14 12-14 14-16 14

0 0

D.S. al Coda

⊕ Coda

Gtr. 3: w/Rhy. Fill 1, 4 times
Gtr. 5 tacet

F#11

ver, o - ver, o - ver, o -

Gtr. 4

*fdbk

grad. release

1/2

1/2

pitch: C#

Outro-Chorus

Gtr. 3: w/Rhy. Fig. 2, 1 1/2 times

Gtr. 4 tacet

C#5

C#5/B

ver.

Love will lead us, al - right.

grad. release

(4)

(4)

F#5

C#5

C#5/B

Love will lead us, she will lead us. Can you hear the dol - phin's cry?

F#5

N.C.

C#5

C#5/B

See the road rise up to meet us. It's in the air we breathe to - night.

Begin Fade

Gtr. 3: w/Rhy. Fig. 2, 1 1/4 times

F#5

C#5

C#5/B

Love will lead us, she will lead us. (Love will lead us, al - right. Whoa, - yeah.

F#5

C#5

C#5/B

Do it o - ver, al she will right. us. Love will lead us, Al - right. al - right.

F#5

N.C.

C#5

C#5/B

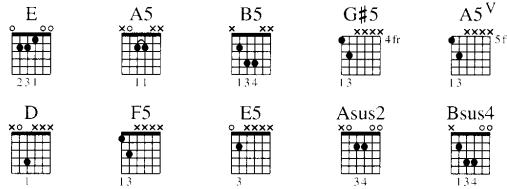
If you sur - ren - der, love will save us. Love will lead us. Al - right. al - right.

Fade Out

from *Secret Samadhi*

Freaks

Words and Music by Edward Kowalczyk, Chad Taylor, Patrick Dahlheimer and Chad Gracey



1 = 1/2 Step
 ○ = E, ○ = D#
 ○ = F, ○ = A#
 ○ = G, ○ = E#

Intro

Moderately Slow ♩ = 77 Faster ♩ = 97

(drums) *mf* w/ tremolo effect
 let ring throughout

Chord symbols: A5 Riff A, Fmaj7, E7#9, A5, Fmaj7, E7#9, End Riff A

TAB

12 14 14 12 14 12 11 12 12 14 14 13 12 14 12 11 12

(drums) *mp*
 let ring throughout

Chord symbols: A5, Fmaj7, E7#9, A5, Fmaj7, E7#9, End Riff A

TAB

12 14 14 12 14 12 11 12 12 14 14 13 12 14 12 11 12

*Chord symbols reflect implied tonality.

Riff A: 2 times

mf

Chord symbols: Fmaj7, E7#9, A5 Riff A1, Fmaj7, E7#9, End Riff A1

TAB

12 14 14 14 12 12 13 14 14 14 12 12 13 14 14 12 12

Verse

1. & 2. w/ Riffs A & A1, 3 times

Chord symbols: A5, Fmaj7, E7#9, A5, Fmaj7, E7#9

1. If the moth-er goes to sleep with you, will you run and tell Ger - al -
 3. If the moth-er goes to bed with you, will you run and tell the pa -

Chord symbols: A5, Fmaj7, E7#9

If the moth-er bears your chil-dren with - out tears, with-out the
 how she picked you from a line - up in down - town Phil - a - del - phia, with a cig - a -

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Gtr. 2: w/ Rhy. Fill 1, 2nd time

D7#9

us - u - al costs _ of la - bor.
rette hang - in' out of your mouth and Hen - ry Mill - ler in your back pocket? *Spoken: You little fucker!*

Gtr. 1

w/ echo

Gtr. 2

Verse

Gtrs. 1 & 2: w/ Riffs A & A1, 3 times

Gtr. 2 tacet, 3rd time

A5 Fmaj7 E7#9 A5 Fmaj7 E7#9

2. If the moth - er goes to bed with you, will you run and tell the neigh -
4. If the moth - er goes to bed with you in the bowels of the ca - the -
5. Now you know they're gon - na come _ for you and drag your sil - ly name _

A5 Fmaj7 E7#9

Will you hide be - hind _ that get up that you wear, _ or will you
will you ren - der her a - sun - der with what she real-ly needs, or will you
in-to the mud. If the moth - er bears _ your chil - dren with - out tears, _ with - out the

Rhy. Fill 1

Gtr. 2

T
A
B

Gtr. 1 w. Rhy. Fill 2, 3rd time
Gtr. 2 w. Rhy. Fill 3, 3rd time

Have the first ear that comes in-to con-tact with your blade like Pet-er did on the hill? Will you call her a
 thing that beau-ti-ful si-lence with some talk a-bout find-ing your-self in your mother's arms? Will you call her a
 thing that costs of la-bor. La-bor, la-bor, la-bor. Will you call her a

f w/ dist.
tremolo effect off

(cont. in slash)

f w/ dist.

(cont. in slash)

Will you call them freaks?

Interlude
 Riff A, 2 times
 Fmaj7 E7#9 A5 Fmaj7 E7#9
 14 14 14 14 12 14 14 14 7 9 7 5 (5) 4
 13 12 13

Rhy. Fill 2
f w/ dist.
tremolo effect off
 (cont. in slash)
 T 13
 A 13
 B 10

Rhy. Fill 3
 Gtr. 2
f w/ dist.
 (cont. in slash)
 T
 A
 B

2. A5 B5 E A5 B5 E

Gtrs. 1 & 2

Or will you call them _ gods? _ Will you call them _ freaks? _

Gtr. 3 (dist.)

mf

1/2 6 (6) 4 6 7 9 6 (6) 4 6

Bridge

Gtr. 3 tacet
G#5
Rhy. Fig. 1A

A5 B5 A5^v D

Gtr. 2

(Gtr. 1 cont. in notation)

You know your sperm is _ weak. You nev - er _ looked, _ so high _

Gtr. 1 Rhy. Fig. 1 End Rhy. Fig. 1

P.M. P.M. P.M. P.M.

7 7 9 4 4 4 4 4 4 4 5 5 5 5 0 5

To Coda ⊕

Gtrs. 1 & 2; w/ Rhy. Figs. 1 & 1A, 2 times
G#5 A5 D G#5 A5 D

_ _ _ _ _ so low, _ You did not have to go _ that far _

f **F5** **E** **A5** **F5** **E5**

(cont. in notation)

Interlude

5/8 A. 2 times
 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4

D.S. al Coda
 (take 2nd ending)

f **Fmaj7** **E7#9** **A5** **Fmaj7** **E7#9**

mf *light dist.*

Harm.

⊕ Coda

G#5 **A5** **B5**

(Gtr. 1 cont. in notation)

Outro
E
Rhy. Fig. 2A

Gtrs. 1 & 2 w/ Rhy. Figs. 2 & 2A. 5 times, simile
E Asus4

Gr. 3; w/ Riff B, 1 1/2 times, simile

Gtr. 3: w/ Riff B, 1 1/2 times, simile
 E Asus2 Bsus4 E Asus2
 ly. _____ To show her you _____ were _____ ho _____ ly.
 Bsus4 E Asus2 Bsus4
 to show her you were ho _____ ly. ba _____ by, ba _____ by, _____ Ah.

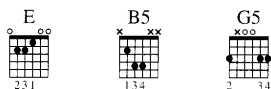
w/ misc. gtr. noises
Gtr. 3 tacet
N.C.

The musical score for "The Rose Tree" is presented on two systems. The first system features a vocal line on a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a half note G4, followed by a quarter note A4, and then a quarter note B4. A slur covers the next three notes: a quarter note C5, a quarter note B4, and a quarter note A4. This is followed by a quarter rest, then a half note G4, and another quarter note A4. A final slur covers a quarter note B4 and a half note C5. The vocal line concludes with a whole note G4. Below the staff, the lyrics "ha. Ah. oo. Yeah." are aligned with the corresponding notes. The second system shows the guitar accompaniment on a single staff with a treble clef and a key signature of one sharp. It begins with a whole note G4, followed by a whole note A4. A dashed line indicates a continuation of the melody across the system. The guitar part ends with a whole note G4. The lyrics "Gtrs. 1 & 2" are written above the first measure of the guitar staff.

from *Throwing Copper*

I Alone

Words and Music by Edward Kowalczyk, Chad Taylor, Patrick Dahlheimer and Chad Gracey



Tune Down 1/2 Step:

○ = E♭ ○ = D♭
○ = B♭ ○ = A♭
○ = G♭ ○ = E♭

Intro

Moderate Rock ♩ = 92

G D5 C5 Cmaj7 G Dsus2 C5

I. It's eas-i-er not to be wise and meas-ure these things by your brains

Gtr. 1 (clean) Rhy. Fig. 1

mf w/ flanger

TAB

Cmaj7 G D5 C5 Cmaj7

I sank in to E-den with you a

let ring

Verse

G D5 C5 Cmaj7 G D5 C5

lone in the church by and by I'll read to you here save your eyes
eas-i-er not to be great and meas-ure these things by your eyes

End Rhy. Fig. 1 Gtr. 2 (clean)

mf

let ring

TAB

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Cmaj7 G D5 C5 Cmaj7

you'll need them, your boat is at sea your
 We long to be here by his re - solve a -

G D5 C5 Cmaj7 G D5 C5

an - chor is up you've been swept a - way and the great - est of teach - ers won't hes -
 lone in the church by and by to cra - dle the ba - by in space

Rhy. Fig. 2 End Rhy. Fig. 2

Cmaj7 G5

i - tate to leave you there by your - self chained to fate yeah
 and leave you there by your - self chained to fate,

*Gtr. 3 (dist.)
 f

*doubled throughout

Chorus

E B5 G5 E B5 G5

I a - lone love you I a - lone tempt you

Rhy. Fig. 3

Oh now, we took it back too far on-ly love can save us now all these rid-dles that you

mf

4/2 2

burn all come run-nin' back to you all these rhy-thms that you hide

f

(2) 4/2 0 4/2 4/2 4/2 4/2 4/2

on-ly love can save us now all these rid-dles that you burn Yeah, yeah, yeah

G

0 4/2 4/2 4/2 4/2 4/2 4/2 4/2

⊕ Coda

w/ Lead Voc. ad Lib.

Gr. 3 E B5 G5 E B5 G5

(I a - lone love you I a - lone tempt you

1. E B5 G5 2. E B5 G5

I a - lone love you

from *Secret Samadhi*

Lakini's Juice

Words and Music by Edward Kowalczyk, Chad Taylor, Patrick Dahlheimer and Chad Gracey



Open D tuning.
Tune Down 1/2 step:
 ○ = D♭ ○ = D♭
 ○ = A♭ ○ = A♭
 ○ = F ○ = D♭

Intro

Moderate Rock ♩ = 92

3rd Dist. D5 F#sus2 D5 F#sus2 D5 F#sus2 D5 F#sus2 D5 F#sus2 D5 F#m D5

Rhy. Fig. 1 End Rhy. Fig. 1

Verse

Chorus 1 w. Rhy. Fig. 1, 8 times

F#sus2 D5 F#sus2 D5 F#sus2 D5 F#sus2 D5 F#m D5 F#sus2 D5 F#sus2 D5

1., 3. It was an ev - 'ning I shared with the sun, to find out where _
 2. In - side the out - side, by the riv - er, used to be so calm, used to be so sane, _

F#sus2 D5 F#sus2 D5 F#m D5 F#sus2 D5 F#sus2 D5 F#sus2 D5 F#sus2 D5 F#m D5

we be - long, _ From the ear - li - est days _
 I rushed the la - dy's room, took the wa - ter from the toi - let,

To Coda 2

F#sus2 D5 F#sus2 D5 F#sus2 D5 F#sus2 D5 F#m D5 band enters F#sus2 D5 F#sus2 D5

we were danc - in' in the shad - ows. More wine, _
 washed her feet and blessed her name. More peace, _

To Coda 1

F#sus2 D5 F#sus2 D5 F#m D5 F#sus2 D5 F#sus2 D5 F#sus2 D5 F#sus2 D5 F#m D5

cuz I got to have it, _
 is such a dirt - y hab - it.

More skin, _ cuz I got to eat it, _

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Interlude

Gtr. 1 N.C. (F#sus2) (Gsus2) (F#5) (G5)

mp

(F#sus2) (Gsus2) (F#5) (G5) *D.S. al Coda 1*

f

⊕ **Coda 1**
Interlude

Gtr. 1 N.C. (F#sus2) (Gsus2) (F#5) (G5)

mp

Riff A

(F#sus2) (Gsus2) (F#5) (G5) G5

Slow down, we're too a - fraid. Let me

End Riff A

PM

Chorus

D5 Bb5 D5 G5 D5 Bb5 D5 G5

ride! _____ Let me ride! _____ Burn my _____

Rhy. Fig. 2

End Rhy. Fig. 2

f

D.S. al Coda 2

Gr. 1: w/ Rhy. Fig. 2, simile

D5 Bb5 D5 G5 D5 Bb5 D5 G5

eyes! _____ Let me ride! _____

Coda 2

Interlude

Gr. 1: w/ Riff A

N.C. (F#sus2) (Gsus2)

Slow down, we're

Outro-Chorus

Gr. 1: w/ Rhy. Fig. 2, 4 times, simile

D5 Bb5 D5 G5

a - fraid, Let me ride! Let me

D5 Bb5 D5 G5 D5 Bb5 D5 G5

Burn my eyes! Let me

D5 Bb5 D5 G5 D5 Bb5

ride! _____ Let me ride. Oh, let me ride.

D5 G5 D5 Bb5 D5 G5

Oh, let me ride. _____ Oh, let me ride. Oh, let me ride.

D5 Bb5 D5 G5 D5 Bb5 D5 G5

Oh, let me ride. Oh, let me ride. _____

Gtr. 1: w/ Rhy. Fig. 2, simile
* D Bb D Gm7 D Bb D Gm7

Gtr. 2 (dist.)
mf

simile on repeats
let ring ----- let ring ----- let ring ----- let ring ----- let ring ----- let ring ----- let ring -----

*Sing 1st time only.

Free Time
D5

Gtr. 1

Gtr. 2

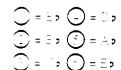
w. random fdbk. w/ bar

from *Throwing Copper*

Lightning Crashes

Words and Music by Edward Kowalczyk, Chad Taylor, Patrick Dahlheimer and Chad Gracey

Intro: 2 Bars, 2 Step



Intro

Moderately Slow ♩ = 92



Intro

Rhy. Fig. 1

F **Csus2** **G**

mp

|| 2.

Verse

Gtr. 1: w/ Rhy. Fig. 1, 4 times, simile
F

End Rhy. Fig. 1

Csus2 **G** **F**

1. Light - ning — crash -
es, a new moth - er cries. — Her pla -
cent - ta — falls — to the floor.
The an - gel o - pens her eyes. — The con - fu - sion sets in,
be - fore the doc - tor can e - ven — close — the door.

Verse

Gtr. 1: w/ Rhy. Fig. 1, 4 times, simile

Gtr. 2: w/ Rhy. Fig. 2, 4 times, 2nd time only

Csus2 **G**

2. Light - ning — crash - es, an old moth - er dies. —
3. Light - ning — crash - es, a new moth - er cries. —

p
let ring throughout

T
A
B

Rhy. Fig. 2

Gtr. 2

Slight dist.

Fadd9 **Csus2** **G**

no tremolo

no tremolo

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Csus2 G

Her in - ten - tions fall to the floor. —
This mo - ment she's been wait - ing for —

F Csus2

The an - gel clos - es her eyes. —
The an - gel o - pens her eyes —

G F

The con - fu - sion that was hers, be - longs — now,
a pale — blue col - ored i - ris, pre - sents — the cir -

Csus2 G

to the ba - by down, the hall.
cle, and puts the glor - y out to hide, — hide }

Chorus

Chorus

Rhy. Fig. 3A (times 2) **Csus2** **G** **Gtr. 1: w/ Rhy. Fig. 3, 2 times, simile** **F** **Csus2**

Rhy. Fig. 3 **End Rhy. Fig. 3**

mf

now feel it com - in' back a - gain like a roll - in' -

der - chas - ing the wind Forc - es pull - in' from the cen - ter of the Earth a - gain -

F **Csus2** **G** **E** **G** **D** **G** **F** **Csus2**

open **5 Str** **Gtr. 1** *f*

I can feel it I can feel it

F **Csus2** **G**

I can feel it

Interlude

Am **Em7** **F**

play 3 times

5 5 5 7 8 10 8 7 9 0 3 1 1 2 4

7 7 5 7 9 7 5 5 7 5 7 5 7 8 8 7 8 7 8

Rhy. Fig. 3A

Gtr. 2

Fadd9 **Csus2** **G**

G Am Em7

10 9 10 10 12 10 7 5 7 7 5 7 9 0 8 10 8 7 9 0

Am Em7 F G

7 5 5 7 9 0 3 1 1 2 4 3 3 4 5 7 7 5 7 9 7 5 5 7 8 8 7 8 10 10 10 10 10

Chorus

For 2nd time

Bars 1 & 2 w/ Rhy. Figs. 3 & 3A, 14 times

Chorus

Oh, now feel it com - in' back a - gain like a roll - in'

thun - der chas - ing the wind For - es pull - in' from the

cen - ter of the Earth a - gain I can feel it.

Outro-Chorus

Oh, now feel it com - in' back a - gain

like a roll - in' thun - der chas - ing the wind For - es pull - ing from the

cen - ter of the Earth a - gain I can feel it

I can feel it yeah

I can feel it yeah

Gtrs. 1 & 2 *mp rit.*

from *Mental Jewelry*

Operation Spirit (The Tyranny of Tradition)

Words and Music by Ed Kowalczyk, Chad Taylor, Patrick Dahlheimer and Chad Gracey

Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭



Intro

Moderately Fast Rock ♩ = 122

N.C.(E5) 1., 2., 3. (E5/D)

Did you give _ it up, _ did you give _ it up, _ did you give _ it up? _ Did you

*Gtrs. 1 & 2 (slight dist.) RIFF A End RIFF A

mf P.M. P.M.

TAB

*composite arrangement

4. N.C. Verse Em Bm7

give _ it up? _ 1. Heard a lot of talk _ a - bout _ the o - cean, _ yeah.
2. Heard a lot of talk _ a - bout _ this Je - sus,

Gtr. 2 Rhy. Fig. 1 End Rhy. Fig. 1

f

Gtr. 1 Rhy. Fig. 1A End Rhy. Fig. 1A

f

Gtr. 1: w/ Rhy. Fig. 1A, 2 times
Gtr. 2: w/ Rhy. Fig. 1, 6 times

Em Bm7

Heard a lot of talk _ a - bout _ the sea. _
a man of love, _ a _ man of strength.

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Heard a lot of talk a - bout a lot of things. Bm7
 But what a man was two thou - sand years a - go means

Rhy. Fig. 1A, 2nd time, simile
 nev - er meant that much to me. Bm7
 - ing at all to me to - day.

Rhy. Fill 1 *End Rhy. Fill 1*

Rhy. Fig. 1A, 2 times, simile
 Heard a lot of talk a - bout my spir - it. Bm7 Em
 He could've been tell - ing me a - bout my high - er self. but He on - ly lives in - side

Bm7 Gtr. 1: w/ Rhy. Fill 1, simile Em Bm7
 — soul. But I de - cid - ed that anx - i - e - ty and pain were bet - ter friends. —
 — prayer. So what He was may have been beau - ti - ful. — but the

Em A
 — is right now so I let it go. — here. — Did you let it }
 — and right — Let it }

Chorus

Gtr. 3; w/ Rhy. Fig. 4, 3 times. 2nd & 3rd times

Em Esus4 Em Bm Bsus4 Bm

go. _____ Did you let it
(Go. _____

Rhy. Fig. 2

End Rhy. Fig. 2

*Gtrs. 1 & 2

simile on repeats

*composite arrangement

Gtrs. 1 & 2; w/ Rhy. Fig. 2, 2 times, simile

Em Esus4 Em Bm Bsus4 Bm Em Esus4 Em Bm Bsus4 Bm

go. _____ lov - er? Did you let it go. _____ my friend? _ Well, let's get it back. _
Go. _____ Go. _____)

I. A C5 D5 Em

let's get it back to - geth - er, _____ yeah. _____

Gtr. 2 Rhy. Fig. 3A

End Rhy. Fig. 3A

Gtr. 1 Rhy. Fig. 3

End Rhy. Fig. 3

Rhy. Fig. 4
Gtr. 3 (dist.)

mf

Bm7 Em

Whoo!

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A, simile
Gtr. 3: w. Rhy. Fill 2, 1st time

A C5 D5 Em Esus4 Em Bm Bsus4 Bm

let's get it back to- geth - er. Did you let it go, love? Let it

Em Esus4 Em Bm Bsus4 Bm Em Esus4 Em Bm

lov - er. Let it go, my friend.

To Coda ⊕

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A
Gtr. 3: w/ Rhy. Fill 2, 1st time

Bsus4 Bm A C5 D5

Well, let's get it back, let's get it back to- geth - er.

Rhy. Fill 2
Gtr. 3

E
Gtrs. 1 & 2 open

Did you give it up, did you give it up, did you

Gtr. 1: w/ Rhy. Fill 3
*Gtr. 2

give it up? Did you give it up, did you give it up, did you

*Gtr. 2 sustains w/fdbk. till Chorus.

(E5/D) (E5)

give it up? Did you give it up, did you give it up, did you

(E5/D) Gtr. 1: w/ Riff A, 3 times N.C.(E5)

give it up? Did you give it up, did you give it up, did you

(E5/D) Gtr. 1: w/ Riff A, 2 times N.C.(E5) play 3 times

give it up? Did you give it up, did you give it up, did you

(E5/D) (E5) (E5/D) D.S. al Coda (take 2nd ending)

give it up? Did you give it, did you give it up or did you let it

⊕ Coda

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A
A

C5

D5

Em
Gtrs. 1 & 2

let's get it back to-gether, huh, yeah.

Rhy. Fill 3
Gtr. 1

P.M.

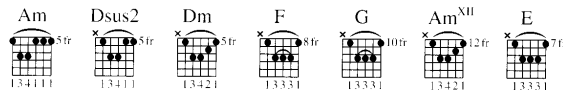
T
A
B

(+0) 0 0 0 0 0 0 0

from *Mental Jewelry*

Pain Lies on the Riverside

Words and Music by Edward Kowalczyk, Chad Taylor, Patrick Dahlheimer and Chad Gracey



Tune D can 1 2 Step:

- ① = E♭ ④ = D♭
- ② = B♭ ⑤ = A♭
- ③ = G♭ ⑥ = F♭

Intro

Moderate Rock ♩ = 122

N.C.

Am
Rhy. Fig. 1

Gtr. 1 (acous.)
mf

Voc. Fig. 1

Ah...

Riff A
Gtr. 2 (acous.)
mf
w/ clean tone

TAB

Verse

Dsus2 Dm Dsus2 Dm Dsus2 Dm Dsus2 Dm Dsus2 Dm Dsus2 Am

End Rhy. Fig. 1 Rhy. Fig. 2

End Voc. Fig. 1

1. I _____ have nev -
2. I _____ have for -

End Riff A

mf
tacet on repeat

Gtr. 2 tacet
Dm

End Rhy. Fig. 2

Gtr. 1

- er tak - en life, yet
ev - er, al - ways tried, to stay

(0)

Gtr. 1: w/ Rhy. Fig. 2, 2 times
Am Dm

I have of - ten paid the price.
clean and con - stant - ly bap - tized. Oh, oh, I am And a -

Am Dm

you, you are a vic - tim of this age.
ware now that the riv - er's banks, they are dry.

Gtr. 1: w/ Rhy. Fig. 2, 1st 3 meas.
Am

And the guilt that hangs a - round your neck has got me
And to wait for a flood is to

Dm Dm Dsus2 Dm Dsus2

Gtr. 1

locked up in a cage. You've got
wait for life. I've got

The figure consists of two parts. The left part is a schematic representation of the experimental setup, showing a cross-section of a sample with a magnetic field F and a magnetic field G . The right part shows a sequence of four diagrams illustrating the magnetic field configuration and the resulting magnetic field lines.

mf *mf* *f*

gain. Oh, no. Be - cause...
gain. Yeah, yeah. yeah. Be - cause...
all o - ver a - gain. Yeah, yeah, yeah, yeah. Be - cause...

mp *f*

0 0 0 0 0 0 0 0
1 1 1 1 1 1 1 1
2 2 2 2 2 2 2 2
3 3 3 3 3 3 3 3

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 times
Gtr. 3: tacet

Am

Pain _____ lies _____ on the riv - er - side, yeah.
(Pain. _____)

Dsus2 Dm Dsus2 Dm Dsus2

Dm Dsus2 Dm Dsus2 Am

And pain _____ will nev - er
(Pain. _____)

Dsus2 Dm Dsus2 Dm Dsus2 Dm Dsus2 Am

say good - bye, _____ no, _____ no. _____

Pain _____
(Pain. _____)

Dsus2 Dm Dsus2 Dm Dsus2 Dm Dsus2

_____ lies _____ on _____ the riv - er - side. So put your
_____)

Gtrs. 1 & 3: w/ Rhy. Fill 1, 2nd time
Gtr. 1: w/ Rhy. Fill 1, 3rd time

E F G E F G

Gtr. 1

feet in the wa - ter. Put your head in the wa - ter. Put your

Gtr. 3

(cont. in Staff 2nd time)

0	0	0	0	1	1	3	3	0	0	0	0	1	1	3	3
1	1	1	1	2	2	4	4	1	1	1	1	2	2	4	4
2	2	2	2	3	3	5	5	2	2	2	2	3	3	5	5
3	3	3	3	4	4	6	6	3	3	3	3	4	4	6	6

Rhy. Fill 1

E F G E F G

Gtrs. 1 & 3

E F G Am

soul in the wa - ter, join me for a swim to - night.

Interlude

Gtrs. 1 & 3: w/ Rhy. Fig. 1, 2 times
Gtr. 2: w/ Riff A, 2 times
Am

E F G

soul in the wa - ter, join me for a swim to - night. yeah.

Dsus2 Dm Dsus2 Dm Dsus2 Dm Dsus2 Am

For a swim to - night.

D.S. al Coda
(take 2nd ending)

To Coda ⊕

Dsus2 Dm Dsus2 Dm Dsus2 Dm Dsus2 Am

oh, my love, I've got to learn

⊕ Coda

Outro

Gtrs. 1 & 3: w/ Rhy. Fig. 1, 2 times
Gtr. 2: w/ Riff A, 2 times
w/ Voc. Fig. 1, 2 times

Dm Dsus2 Dm Dsus2 Am

Got to swim all o - ver, all o - ver, all o - ver, all o - ver a - gain.

*w/ Lead voc. ad lib. on repeat

Dsus2 Dm Dsus2 Dm Dsus2 Dm Dsus2 Am

Got to live all o - ver, all o - ver.

Dsus2 Dm Dsus2 Dm Dsus2 Dm Dsus2 Dm Dsus2 *Am

Hey.

*Chord symbol reflects implied tonality.

from *Secret Samadhi*
Rattlesnake

Words and Music by Edward Kowalczyk, Chad Taylor, Patrick Dahlheimer and Chad Gracey



Tune Down 1/2 Step:

① = E♭ ② = D♭

③ = B♭ ④ = A♭

⑤ = G♭ ⑥ = E♭

Intro

Moderately Slow ♩ = 86

Gtr. 1 (Gtr. w/ effects) (dist.) (approx. 10 sec.)

*Dsus2 Dsus2 Dsus2 Dsus2

let ring throughout

Gtr. 2 (dist.)

TAB

*Chord symbols reflect combined tonality.

Verse

Dm(add9) Aadd9 G6 Dm(add9)

Gtr. 3 (clean) mp

1. Let's go hang_out in a mall. or a morgue, a smor-gas - bord.

mp

TAB

Aadd9 G6

Let's go hang_out in a church. _ We'll go find Lurch. _ then we'll haul_

Dim add9 Aadd9 G6

_ _ _ _ down_through the ab - bey. Is it mon-ey, _ is it fame? _ What's in a name, _ shame?_

Dm(add9) Aadd9 G6

Is it mon-ey, is it fame, _ or were they al - ways *Whispered:* this lame?

8va
fdbk.

loco

1/4
(2) (2)

Chorus

Gtr. 3 tacet
Dm

Aadd11

G

Dm

Cadd9

G

Dm(add9)

It's a cra - zy, cra - zy _ mixed up town, _ but it's the rat - tle - snake I fear, _

Rhy. Fig. 1

f

Rhy. Fig. 1A

8va
fdbk.

loco

1/2
(2) (2)

Aadd11 G Dm Cadd9 G

In an - oth - er place, in an - oth - er time I'd be driv - in' trucks, my dear, _

End Rhy. Fig. 1

End Rhy. Fig. 1A

Dsus2 Dsus2 Dsus2 Dsus2

dear, dear.

Verse

Gtr. 3

Dm(add9) Aadd9 G6

2. Let's go hang_out in a bar. it's not too far. we'll take my car.

mp

Dm(add9) Aadd9

We'll lay flow - ers at the grave of Jes - co White.

Chord progression: G7, Dm(add9)

Lyrics: the sin-ner's saint. The rack is full_ and so are we,_

8va
fdbk.

1/4
(3) (3)

Chord progression: Aadd9, G6, Dm(add9)

Lyrics: of laugh-ing gas _____ Whispered: and en-nu-i. It's a

8va
fdbk.

1/2
(2) (2) (2)

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 1 3/4 times, simile

Gtr. 3 tacet

Dm Aadd11 G Dm Cadd9 G Dm

cra - zy, cra - zy, mixed up town, but it's the rat - tle - snake I fear. In an -

Aadd11 G Dm Cadd9 G

oth - er place, in an - oth - er time I'd be driv - in' trucks, my dear.

Dm Cadd9 G Dsus2

I'd be skin - nin' hunt - ed deer, deer.

Rhy. Fill 1 End Rhy. Fill 1

Gtr. 1

Rhy. Fill 1A End Rhy. Fill 1A

Gtr. 2

fdbk.

pitch: A

Bridge

Dsus2 Dsus2 Bbsus2 Csus2 F G Bbsus2 Csus2

deer. Ah. Ah.

8va loco

fdbk. mf

1/4

(2) (2)

Dm(cadd9) Bbsus2 Csus2 F G

Gtr. 1

Ab. Why? Why?

(Ah.)

Gtr. 4 (dist.)

(cont. in slash)

f

15ma loco

P.H.

pitch: D#

Gtr. 2

Guitar Solo

Ex. 1 & 2 w. Rhy. Figs. 1 & 1A, 2 times, simile

Dm Aadd11 G Dm

Cadd9 G Dm

Gtr. 2: w/ Rhy. Fill 2
 Gtr. 4: w/ ad lib. fdbk., till end
 Dsus2 Dsus $\frac{2}{4}$ Dsus2 Dsus $\frac{2}{4}$ Dsus2

deer, deer, deer.

Dsus $\frac{2}{4}$ w/ ad lib. Voc., till end Dsus2 Dsus $\frac{2}{4}$ Dsus2

Dsus $\frac{2}{4}$ Dsus2 Dsus $\frac{2}{4}$ Dsus2

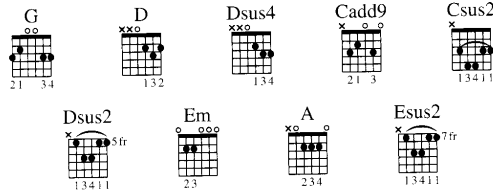
Rhy. Fill 2
 Gtr. 2
 play 11 times

TAB

from *Throwing Copper*

Selling the Drama

Words and Music by Edward Kowalczyk, Chad Taylor, Patrick Dahlheimer and Chad Gracey



Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
 ② = B♭ ⑤ = A♭
 ③ = G♭ ⑥ = E♭

Verse

Moderately ♩ = 120
 N.C.

G D Dsus4 D Dsus4

1. And to love: — a god, —
 2. It's the sun — that burns —

* Gtr. 1 (elec.)
 mf
 w/ clean tone
 1/2
 let ring throughout

TAB: 2 (2) 0

* Doubled by an acous. gtr. (low in mix, 1st time)

G D Dsus4 D Em Bm7

And to fear: — a flame, — and to burn a crowd —
 It's the wheel — that turns — It's the way we sing —

End Rhy. Fig. 1

Cadd9 G D Dsus4 D Dsus4

Rhy. Fig. 2
 Gtr. 2 (acous.)
 mf

that has a name. — And to right — or wrong —
 that makes 'em dream — And to Christ: — a cross —

Rhy. Fill 1 End Rhy. Fill 1

1/2
 2 (2) 0

Chorus

D Dsus4 D E open E open B open G open

And to meek or strong it is
And to me: a chair I will

F# 2tr D 3fr F# 4fr G open Cadd9 Csus2

End Rhy. Fig. 2

Gtrs. 1 & 2

and earn just the scream it from the wall
the ran some from up here

I've willed,

(cont. in slash)

f w/ dist.

Chorus

Dsus2

I've walked, I've read, I've talked, I know, I know, I've been

Em Rhy. Fig. 3 A End Rhy. Fig. 3

here be fore Hey, now we won't be raped

Riff A End Riff A

Gtr. 3: w/ Riff A. 3 times

A

Em

To Coda \oplus

Gtrs. 1 & 2: w/ Rhy. Fill 1
Cadd9

2.

Csus2

Gtrs. 1 & 2

Fill 1

Fill 1

End Fill 1

w/ wah-wah

let ring \mathcal{O}_X

Dsus2

let ring_

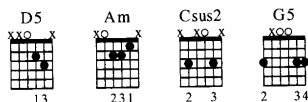
Guitar Solo

Esus2

Dsus2

Simple Creed

Words and Music by Edward Kowalczyk and Adrian Thawes



Tune Down 1/2 Step:

- ① = E \flat ④ = G \flat
 ② = B \flat ⑤ = A \flat
 ③ = D \flat ⑥ = E \flat

Intro

Moderate Rock $\text{♩} = 92$

Gr. 1 (dist.)

D5 Riff A Csus2 D5 G5 End Riff A

mf
let ring throughout

Verse

Gr. 1 tacet
N.C.

1. Born with your back to the god— that spit you out— on the riv—er—bed. An—gry at
 2. Born with your back to the god— that picked you up— by your pup—py scruff. An—gry at

Gr. 2 (dist.) Riff B End Riff B

mf

Gr. 2: w/ Riff B (3 times)

who.— me? You bet—ter back up fool. I bet you took a gun to school.— too
 who.— me? You bet—ter back up fool. and be grate—ful that the real thing's al—ways hi—ding from you

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Chorus

Gtr. 4 tacet
F5 G5

F5

F5 G5

F5 G5

FS

F5 G5

C5

I wait for you to take my
I wait for you to un- der-

Gtr. 5 (dist.)

The image shows a musical score for the song "The Rose Tree". It is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The tempo is marked "Moderato". The score consists of two systems, each with a musical staff and a corresponding guitar chord diagram below it. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The melody is a simple, folk-like tune. The guitar accompaniment is indicated by chord diagrams showing the fret positions for each finger on the strings. The dynamic marking "mf" (mezzo-forte) is present below the first system. The piece concludes with a double bar line and repeat dots at the end of the 16th measure.

Gtr. 3

[illegible]

Gtr. 2

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for voice and piano. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in bass clef. The score includes a piano introduction, followed by the vocal entry with the lyrics "w/ Leslie". The piano part features a complex, arpeggiated figure. The score ends with "(cont. in slash)".

Gtr. 5 tacet

D5

Am

Csus2

G5

End Rhy. Fig. 2

Gtrs. 2 & 3

hand
stand

'cause } we need each oth -
that

Gtr. 4

Riff C

End Riff C

Gu. 4



Gu. 4

w/o slide

8 7 5 5 5 7 5 7 5 4

1st time, Gtrs. 2 & 3: w/ Rhy. Fig. 2
 1st time, Gtr. 4: w/ Riff C
 2nd time, Gtrs. 2 & 3: w/ Rhy. Fig. 2 (3 times)
 2nd time, Gtr. 4: w/ Riff C (3 times)

D5 Am Csus2 G5

er. We got - ta love each oth -

1. D5 Am Csus2 G5

Gtrs. 2 & 3 Leslie off

er. Yeah.

Gtr. 4

8 7 5 5 6 7 5 7 5 4

Interlude

Gtr. 1: w/ Riff A
 Gtrs. 2, 3 & 4 tacet

D5 Csus2 D5 G5 End Voc. Fig. 1

*Voc. Fig. 1

(Ah!)

8va

*Applies to Bkgd. Voc. only

D5 Am Csus2 G5

er. (I wait for you to un - der - stand.)

D5 Am Csus2 G5

er. I wait for you to take my hand.)

Bridge

N.C.

Some - one should take your mi - cro-phone. Some - one should leave their life at home.

Some - one will take your bub - ble-gum. Some - one will take your life and run.

Al - ways— with you al - ways— You're

Riff D **End Riff D**

Gtr. 5

w/ backwards effect

14 15 13 13 13 15 15 12 12 13 15 13 12 12 12 15 15 13 13 13 15 15 12 12 13 15 13 12

Gtr. 5: w/ Riff D (3 times)

al - ways— O. K. al - ways—

Try a - gain, lie a - gain. Don't re - main and wan't be loved, I

wan't make love, that want show love, that don't know love, that wan't know love.

Chorus

Gtr. 5 tacet

F5 G5 F5 F5 G5 F5 G5 F5

I wait— for you— to— take my

Gtrs. 2 & 3 **Rhy. Fig. 3** **End Rhy. Fig. 3**

Gtrs. 2 & 3: w/ Rhy. Fig. 3

F5 G5 F5 F5 G5 F5 G5 F5

I wait— for you— to— take my

Gtrs. 2 & 3: w/ Rhy. Fig. 2 (8 times)
 Gtr. 4: w/ Riff C (8 times)

D5 Am Csus2 G5 D5 Am

Yeah, 'cause we need each oth - er.

Csus2 G5 D5 Am

You know we got - ta love each oth - er.

Csus2 G5 D5 Am

'Cause we need each oth - er.

Csus2 G5 D5 Am w/ misc. Background Vocals (next 8 meas.)

yeah. We got - ta love, got - ta love each oth - er.

Csus2 G5 D5 Am

We need each oth - er.

Csus2 G5 D5 Am

Yeah, we got - ta love each oth - er.

Csus2 G5 D5 Am

You know we need each oth - er.

Bkgd. Voc.: w/ Voc. Fig. 1
 Gtr. 1: w/ Riff A

Csus2 G5 D5 Csus2 D5 G5

yeah. We got - ta love, got - ta love each oth - er.

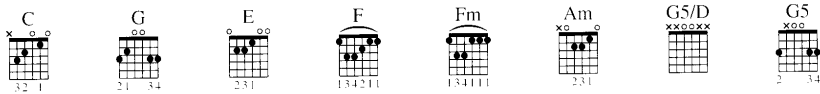
Outro

D5

from *Secret Samadhi*

Turn My Head

Words and Music by Edward Kowalczyk, Chad Taylor, Patrick Dahlheimer and Chad Gracey



Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
 ② = B♭ ⑤ = A♭
 ③ = G♭ ⑥ = F♭

Intro

Moderately ♩ = 90

Gtr. 1 (clean) *mp* let ring throughout

Chord symbols reflect implied tonality.

bass enters

Verse

drums enter

C Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 2 (clean) *mp*

1. An - y - one, caught in your mys - t'ry.
 2. Funk - y tem - ple, your dress is torn to shreds.

Gtr. 1 *smile on repeat*

Gtr. 2: w/ Rhy. Fig. 1, 1 3/4 times

C

Keep it an - gry. I keep it whis - py.
 Your eyes are cra - zy. I bowed to save my head and

To Coda ⊕ 1.

F C Gtr. 3 tacet

(cont. in notation, 1st time)

Gtr. 3

End Rhy. Fig. 2A

End Rhy. Fig. 2

Gtr. 2

Gtr. 1 *divisi.*

* Gtr. 2 to left of slash in TAB.

12.

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 2 & 2A, 1st 5 meas., simile

C Am G5/D

Turn my head, turn my head.

G5

F Gtr. 3: w/ Rhy. Fill 1

Gtr. 3 tacet

E

(Gtr. 2 cont. in notation)

It's aimed at you, ba - by, ba - by, Oh.

Rhy. Fill 1

Gtr. 3

TAB

F

G5

C#5

What ev - er we called, you, it's just a name, just a name.

mp

1/2 hold bend 4
 9 10 9 9 10 9 9 5 5 5 5 7 7

D.S. al Coda

G5/D G5 F

8 8 8 8 8 10 8 8 10 8 9 10 10 9 10 8 9

⊕ *Coda*

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 2 & 2A. 1st 4 meas., simile
C

Am G5/D

Turn my head. (Turn my head.) turn my head.

G5 F

Gtrs. 1 & 2

It's aimed at you. it's aimed at you.

Gtr. 3

10 12 12 12 12 12 10 12 12 12 12 10 8 10 10 10 10 10

Fm C

rit.

Oh.

rit.

rit.

8 10 10 8 1 2 3 3

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